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PREFACE.

THE present work, I have no hesitation in saying, will be found to stand alone, and unless much pain and labour have been wasted, it will be found I trust, to fulfil something more than the purposes of a trade catalogue—above and beyond a mere advertisement—convey some information and interesting facts connected with the Ceramic Art in general, and particularly respecting that branch with which I have been for the last thirty-five years most intimately connected—the justly far-famed Dresden Porcelain.

The mode in which Fine Art dealers have habitually acquired their Stock—by purchasing at auctions by various miscellaneous means peculiar to such a business—has prevented anything like a fair and just tariff ever having been attained. "To buy cheap, and sell dear," might have been the motto of many a scrupulously honest dealer, while to those not burdened with conscience, this business has been a field in which largely to indulge a remunerative exaggeration, which only too

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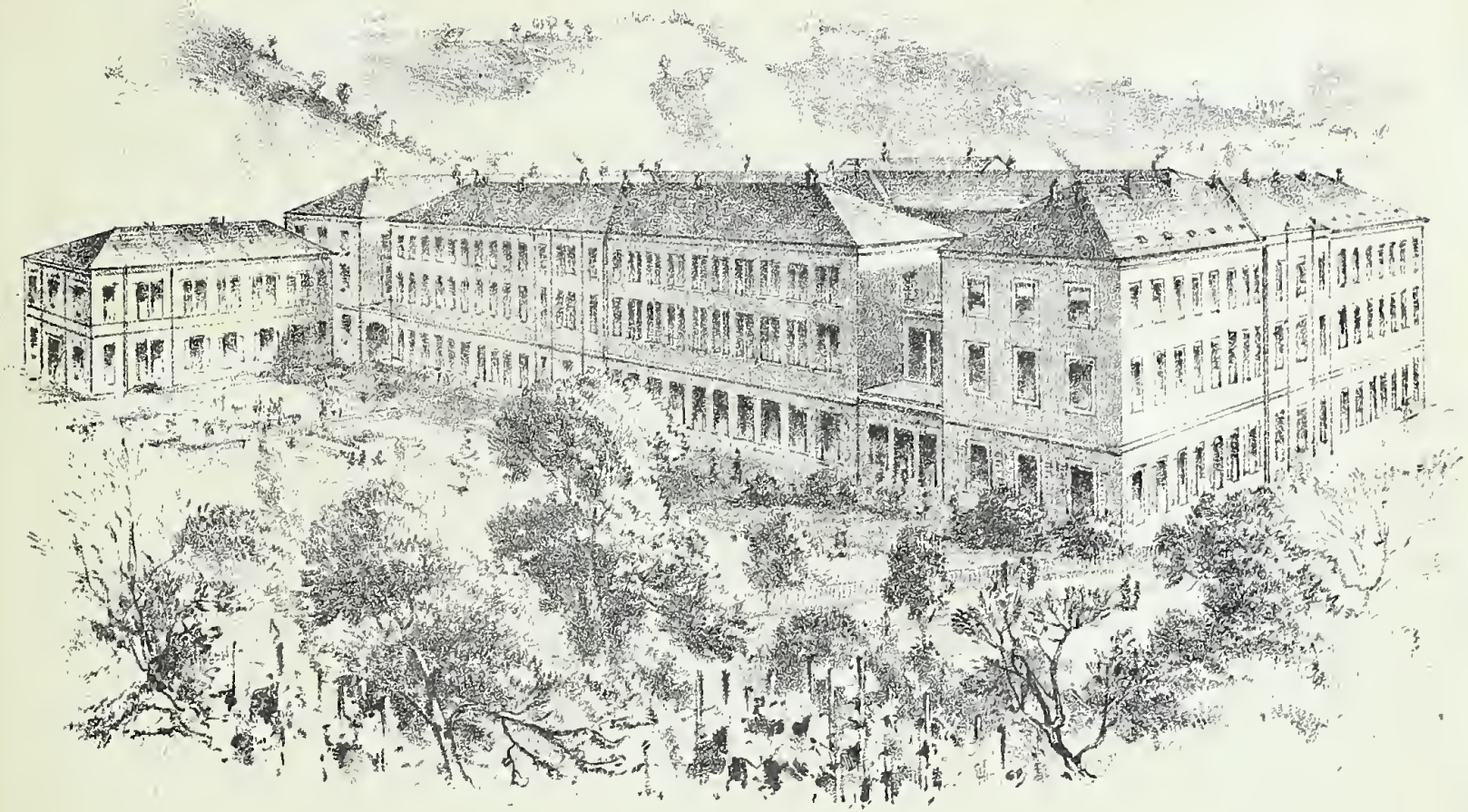
often has deserved a more ugly term. To publish a Price List of *Articles de Vertu* has therefore been impossible, and doubtless with many purchasers, the knowledge of the fact that the objects of their admiration had a regular market value and were not absolutely unique, would have deterred them from collecting. The extraordinary concession, however, which by Royal favour has been especially granted to our House, eliminates this disadvantage, while conferring numerous and manifold opportunities on the amateur. The models illustrated will be found to include many of the finest specimens of modelling and colouring that the Meissen works have ever produced. The figures selected are mostly those of Joachim Kändler—undoubtedly the greatest modeller the Ceramic world has ever known; and the vases and other specimens have been selected with much thought, and it might not be invidious to add, after more than thirty-five years' business experience, with a matured judgment.

The Prices also will be found, it is hoped, an inducement never hitherto offered to those who with refined and elevated tastes lack the purse of a Fortunatus to gratify them, and in calling attention to the Terms enumerated on page 10, I think it will be readily acknowledged that they are liberal and advantageous.

THE ROYAL SAXONY MEISSEN PORCELAIN WORKS.

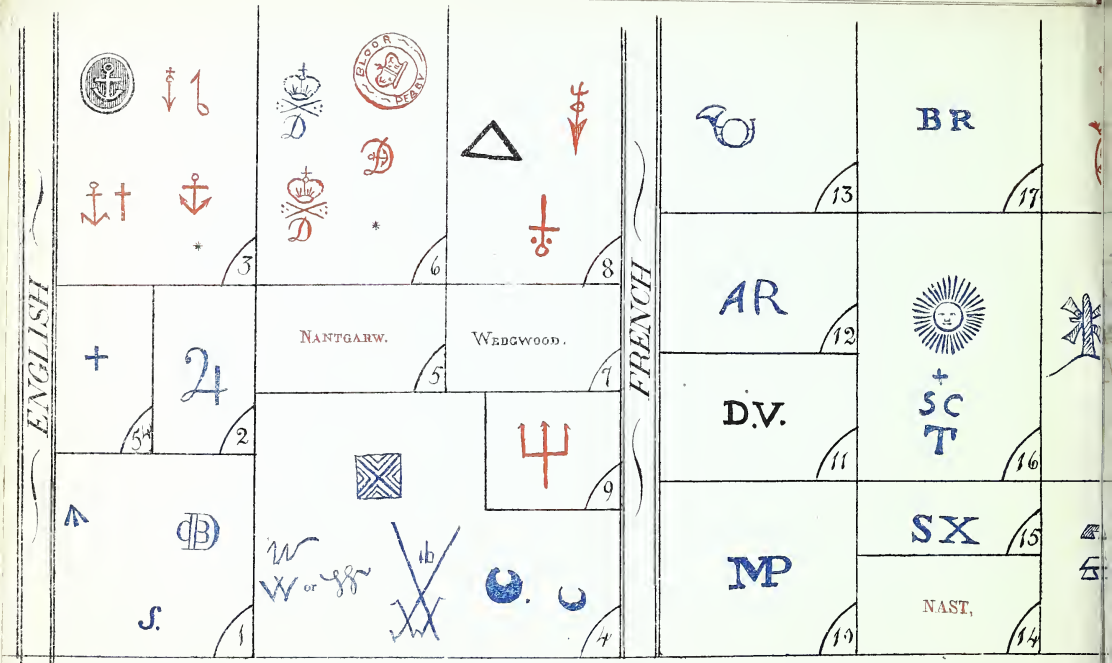
THE credit of what may be justly termed the second invention of the manufacture of Hard Porcelain belongs undoubtedly to Dresden. It is true that the Portuguese merchants had as early as the sixteenth century introduced Chinese porcelain very generally into Europe, but the mode of its production was perfectly secret, and was only discovered by a chemist's assistant named John Böttcher, at Dresden, in 1706, after many and futile experiments. The earlier specimens—now very rare, and called after their producer—were of a dark red colour, something like jasper, and were only ornamented by the gilders or silversmiths of that time. Later on, however, a fine white earth was discovered, out of which the first really fine Porcelain was manufactured. Augustus the Strong, Elector of Saxony, who has been termed the "King of China Maniacs," took the greatest personal interest in this novel art, and to this Royal support we are indebted for many of the finest old specimens that now adorn the Gallery at Dresden. It is an historical fact that he presented William I., of Russia, with a regiment of dragoons, completely equipped, in return for twenty-



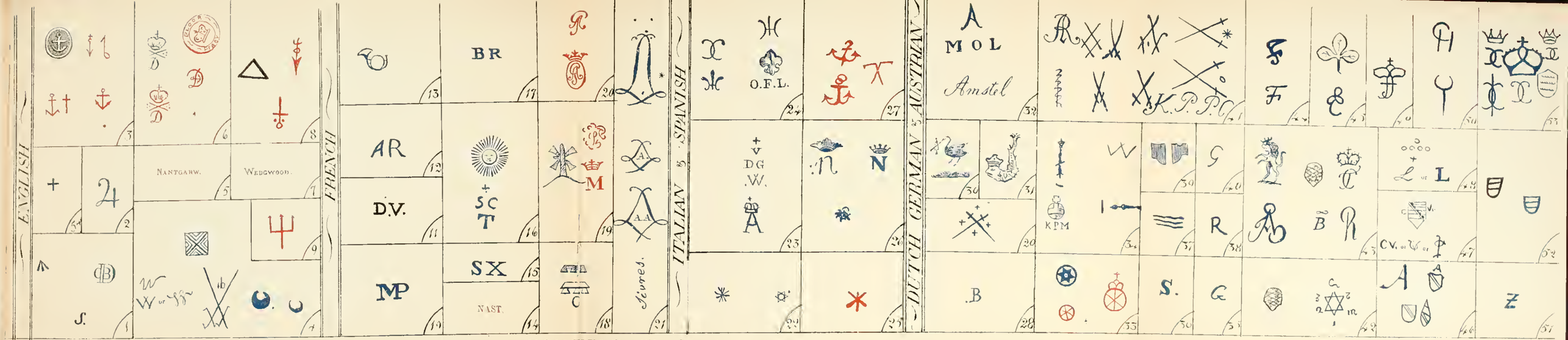
View of the Royal Dresden Porcelain Manufactory, Meissen, Saxony

two enormous vases, still to be seen in the Royal Collection at Dresden. Böttcher, the first director, died at the early age of thirty-seven, his death, Marryat tells us, being accelerated by intemperate living, and he was succeeded in office by Höroldt, in 1722, who introduced into the manufactory the intricate gilded borders and medallions, *à la* Chinese, by which that period is known. Höroldt's time is also distinguished by the swords (the mark of fabric) being smaller, and connected by the handles. In 1731, Kändler, whose name will live as long as there is such a thing as fame, superintended the modelling, and introduced wreaths, bouquets of flowers, chandeliers, vases, and animals. In an article on Dresden China, dated May 6th, 1876, *The Queen* newspaper says :—" A wonderful skill Kändler displayed in his Watteau figures. Cupid appears in at least a dozen different disguises (see Plate VII., Nos. 12, 13, 14), as a soldier with a pistol, as a pilgrim, as a Pole, &c. ; his shepherds, his gardeners, and courtiers, are charming (see Plate X., No. 22), and the heads of his monkey musicians (see Plate I., No. 1), are said to be caricatured likenesses of the Court orchestra." In none of his productions, however, was shown so keen a sense of humour as in those two interesting specimens—" Count Brühl's Tailor and Wife," (see Plate II., No. 2). We quote the anecdote from Marryat's " Pottery and Porcelain " :—" Count Brühl, the profligate minister of Augustus III., whose splendid palace and terrace are the great ornaments of Dresden, was importuned by his tailor to be allowed to see the manufactory,

admission to which was strictly prohibited. At length he consented, and the tailor upon his entrance was presented with the two last new pieces made, which were, one a grotesque figure—a portrait of himself, mounted upon a he-goat, with the shears and all the other implements of his trade (Plate II., No. 2),—and the other, his wife upon a she-goat (Plate II., No. 2), with a baby in swaddling clothes. The poor tailor was so annoyed with these caricatures that he turned back without desiring to see more. These pieces, known as Count Brühl's Tailor and Wife, are now much sought after from their historical interest." In commenting upon the different articles manufactured at Meissen, Marryat says, "The candelabra of this porcelain have never been equalled by any others. The taste displayed in the elegance of form in the figures and the ornamentation generally is unrivalled." "The Dresden flowers, the 'Lace' figures, and the Honeycomb and Mayflower vases are all of great beauty, and show the skill of the artists employed." These quotations, from an author who spent no inconsiderable part of his time and fortune in the study and collection of specimens of the Ceramic art, do justice to a manufactory which from ignorance has lately suffered from many a *connoisseur's* prejudice. Spurious wares, bearing a mark (the crossed swords), have been largely sold for genuine Dresden—partly through ignorance, and partly with bad intent, of many who have embarked in the Fine Art trade. In many cases within the writer's personal experience, where a piece of genuine modern Dresden has



SAMUEL LITCH



SAMUEL LITCHFIELD, *The Dresden Gallery*, 28 & 30, Hanway Street, Oxford Street, London, W

been sold, it has been represented and sold for a fine *old* specimen, as distinguished from the modern "Dresden," the term applied to the Fontainbleau, Hamburg, or Paris imitations. The Dresden manufactory is conducted on a large and liberal scale; its officers and workmen evince the greatest interest in their work, as those who have visited the factory will have remarked. It has its own Schools of Art, under Government protection, where students are trained for the work—and it is only due to the present directors, M. Raithel, and his lieutenant, M. Jähnichen, to add that the fame of their manufactory should never wane while the *amour propre* and *esprit* with which they animate their subordinates exist in the full vigour of the present time, and I have the greatest pleasure in testifying publicly, as I have often privately, to the many kindnesses and courtesies I have received from them in a business connection of over thirty years with the manufactory, and especially when the introduction of special models, or the carrying out of intricate designs entrusted to me, have called for their particular interest and zeal.

SAMUEL LITCHFIELD.

CABINET SPECIMENS FOR CONNOISSEURS.

Collectors of the old marks and monograms—as specimens of the extinct manufactories, and also of the earlier productions of Dresden, Sévres, Berlin, and other fabrics—will find a very large and interesting collection in three Show Rooms set apart for their arrangement. Of course it will be readily understood a personal selection of each piece is necessary, as no illustrations, however faithful, could sufficiently represent the special peculiarities of "paste," colour, and other details that render them desirable. To meet the wishes, however, of customers at a distance, who may be unable to favour us with a visit, a small selection of the different marks will be sent "risk free," upon application, enclosing banker's reference. A list of the principal factories, together with a carefully prepared diagram of the marks and monograms by which they are distinguished, will be of interest to many readers; and with very few exceptions, one or more specimens are generally for disposal at moderate prices :—

Adam's Ware.
Agate Ware.
32 Amstel (near Amsterdam).
20 Angoulême.
12 Arras.
46 Anspach.
39 Baden.
25 Bassano (Le Nove).
Bentley Ware.
34 Berlin.
Böttcher Ware (early Dresden).
17 Bourg la Reine.
8 Bow.
Breitenbach.
54 Bristol.
28 Brussels.
24 Buen Retiro.
26 Capo di Monte.
13 Chantilly.
3 Chelsea.
19 Clignancourt.
1 Coalbrook Dale.
37 Copenhagen.
Delft.
6 Derby (Crown & Bloor periods).
22 Deccia (La).
41 Dresden (Marcolini, Höroldt, and [King periods).
10 Etiolles.
Eggshell.
Faience.
Fontainbleau.
43 Frankenthal.
49 Fulda.
Fulham.
44 Fürstenberg.
35 Gera.
Ginori.
40 Gotha.
45 Grosbreitenbach.
30 Hague.
Japan.
47 Kloster Veilsdorf.
53 Kronenberg.
Leeds (Pottery).
25 Le Nove.
31 Lille.
48 Limbach.
53 Ludwigsburg.
Majolica.
33 Mayence (Höchst).
11 Menecy.
Nankin.
5 Nantgarw.
14 Nast.
26 Naples.
42 Nymphenberg.
18 Orleans.
2 Plymouth.
Rouen (Faience).
38 Rudolsdadt.
16 St. Cloud.
36 Schlaggenwald.
15 Seaux-Penthievre.
21 Sévres.
Spode.
50 Strasburg.
9 Swansea.
29 Tournay.
Turner Ware.
23 Turin or Vineuf.
Treviso.
Urbino.
47 Veilsdorf.
27 Venice.
52 Vienna.
Wallendorf.
7 Wedgwood.
4 Worcester.
51 Zurich.

The Numbers prefixed are for reference to Diagram of Marks. The Marks printed in Black represent those which are impressed in the paste. Those with an Asterisk (*) are found in Gold, as well as in Blue or Red; a Gold Mark is generally the sign of highest quality.

BUSINESS TERMS.

By a special arrangement with the Railway Company, we are enabled to send all fragile Goods to any part of Great Britain or Ireland **RISK FREE**; and should any article become damaged in transit, a full allowance will be made, or a perfect specimen sent, carriage free—provided that notice of such damage be given within three clear days.

All China will be packed **Gratis**, and this will be found a more solid advantage than **Discount**, which, as our Prices are calculated at fair and reasonable profits only, cannot be allowed. Where selections of articles for choice of presents are sent, however, and the customer elects to keep all sent, instead of choosing only one specimen—thereby saving the expense and risk of carriage of returns—a special Discount will be quoted. The promoters of Fancy Bazaars for charitable objects are requested to notice the advantage of this arrangement.

Every article will be fully invoiced, and **guaranteed** to be exactly as described; and as only genuine and worthy Goods are sold, any articles which may have been sold and paid for will be readily exchanged, if desired, for other Goods of same value—a slight per centage being charged for the trouble of re-entering and extra book-keeping.

All articles are marked in plain figures.

It is particularly requested that where Orders are not prepaid, reference to a Banker may be given.

RESTORATIONS OF OLD CHINA.

For the convenience of our patrons we undertake the restoration and repair of all China or Glass, however much broken, and assume full responsibility however valuable the articles may be. New heads, arms, hands, legs, and feet are modelled, or carved in ivory, and tinted and glazed to match the original colours; and did our space permit, we could publish testimonials innumerable from customers absolutely astonished at the cleverness of our restorations.

Lord LONDESBOROUGH, 38, Berkeley Square.—"The Chelsea figures are wonderfully restored; I had no idea new heads could be supplied."

Sir RICHARD GLYN, Bart., Leweston, Sherbourne, Dorset.—"The repairs are wonderful."

Mrs. HENRY ASTELL, Ichwell House, Biggleswade.—"All the repairs arrived safely, and I am very much obliged for the care and trouble bestowed."

Mrs. BOWKER, Cross-in-Hand, Hurst Green.—"The repairs have come safely, thanks to good packing, and give great satisfaction."

Major FITZGERALD, 9, Eaton Place South.—"Major Fitzgerald is much pleased with the way the hand of the figure has been modelled."

Mrs. CHOLMONDELEY, Adlestrop Rectory, Chipping Norton.—"I am very much pleased with the way you have succeeded in repairing my Vienna dish."

Mrs. WORMALD, Banwell Castle, Weston-super-Mare.—"I am much obliged for the pains taken in repairing my old China. I really cannot tell where it was broken.

Mrs. WESTON FULLERTON, Southern Hay, Bournemouth.—"I am quite astonished at the appearance of the blue bowl; it is quite a marvel of repairing."

— JACKSON, Esq., Inverness Terrace, Bayswater.—"You have repaired the Vase wonderfully. I did not believe the re-enamelling was possible."

No. 1.—Dresden MONKEY ORCHESTRA. The illustration only shews 6 figures with Bandmaster. The complete sets consists of 18 figures besides the Bandmaster. These figures are specially alluded to by Marryat (see page 5), and form a grotesque and highly effective group. They may be very successfully mounted on little brackets attached to a velvet shield, for wall decoration, for which special designs may be had on application. Height of figures, 6 inches; Bandmaster, 6½ inches. Price, **10***s.* **6***d.*; Bandmaster, **12***s.* **6***d.*

No 1.

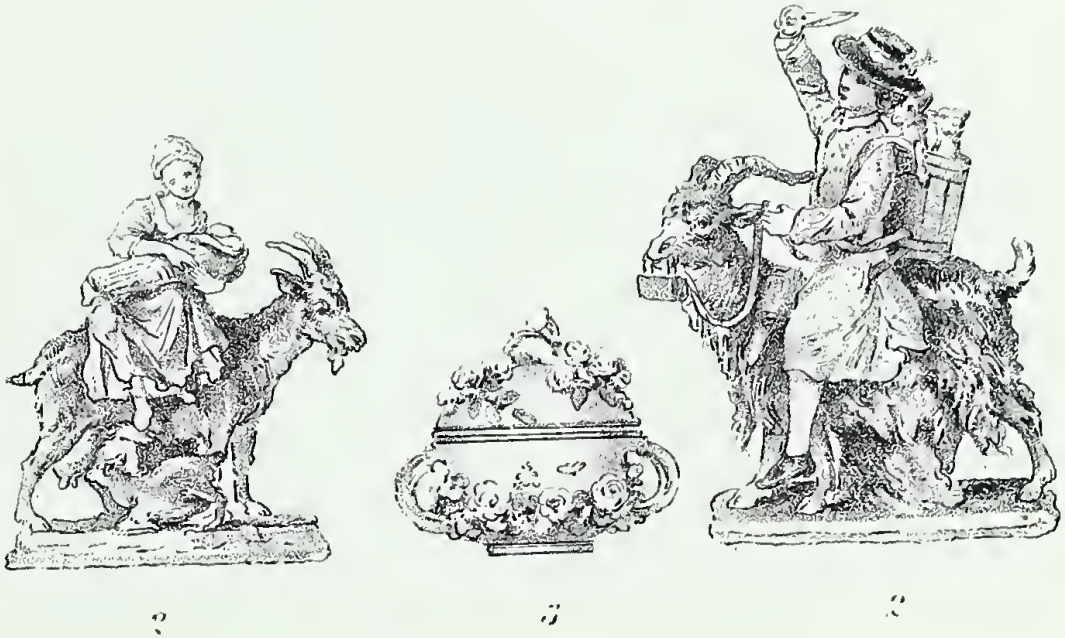
Samuel Pitchfield, 28 & 30, Hanway Street, W.

No. 2.—Count Brühl's "Tailor and Wife. Height, 8¾ inches. Price, £7 7*s*. the pair.

The legend of these interesting Figures is quoted verbatim on page 5. The modelling and colouring are exquisite.

No. 3.—Dresden BONBONNIERE, with flower wreaths beautifully executed in high relief, coloured *au natural* on white ground, handles and edges gilt. Height, 4½ inches. Price, 25*s*.

A variety of other Models in Stock.



2 3 2

Samuel Litchfield 28 & 30 Hanway Street W.

No. 4.—Pair of CANDELABRA, for two lights each. Figures, with birds'-nests. Height, 9 inches. Price, £5 5*s.* the pair.

No. 5.—MIRROR, with Cupids and Forget-me-nots, in relief, mounted with best French plates and ebonized backs, and stretchers. May be also advantageously arranged on velvet shields, and surrounded with small figures for wall decoration. In three sizes :—

(*a*).—Height, 22 inches—diameter, 17 inches. Price, £7.

(*b*).—Height, 14½ inches—diameter, 10 inches. Price, £4 4*s.*

(*c*).—Height, 9½ inches—diameter, 7 inches. Price, £3 3*s.*

Special designs and estimates for mounting.

A variety of other Models in Stock.

4 5 4

Samuel Litchfields 28 & 30 Hanway Street. W.

No. 6.—Fine Dresden CLOCK, "Cupid and doves." Cupid is represented as counting on his fingers, and every detail is most carefully finished. Best Paris movement. Height, 13 inches. Price, £12 12*s*.

Square-sided Glass SHADE, and Silk velvet covered double gilt Stand and Chenille. Price, 30*s*.

No. 7.—Pair of Dresden CANDELABRA, for three lights each. The figures are Kändler's celebrated "Shepherds." The branches are moveable, and the lower parts are furnished with nozzles, so as to be used, if desired, as a pair of single candlesticks. Height, 16 inches. Price, £10 the pair.

A variety of other Models in Stock.

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Samuel Litchfield 28 & 30 Hanway Street W.

No. 8.—Pair of Fine Dresden CANDELABRA. Four Lights each. Cupids at base, representing "The Seasons," with Flowers in relief. 19½ inches high. Price, £12 12*s.* per Pair.

No. 9.—CLOCK *en suite*. Best Paris Movement. Price, £18 18*s.*

A variety of other Models in Stock.

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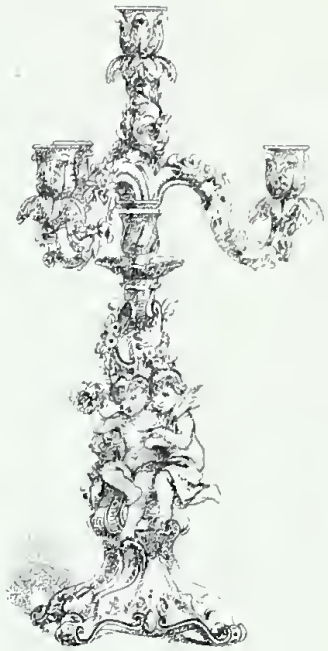

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Samuel Litchfield, 28 & 30, Hanway Street, W.

No. 10.—Dresden GROUP, "The Music Lesson." Five small figures. Height, 6¾ inches. Price, £3 10*s*.

Glass SHADE and Stand, complete. Price, 8*s*. 6*d*.

No. 11.—Dresden Reclining FIGURES, with Fruit or Sweetmeat corbeilles. In two sizes. Height, 7 inches; length, 12 inches. Price, £6 10*s*. the pair. Height, 5 inches; length, 6 inches. Price, £4 the pair.

A variety of other Models in Stock.

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Samuel Litchfield, 28 & 30, Hanway Street, W.

No. 12.—Small Cupid FIGURES. Height, 3½ and 3 inches. Price, 10*s*.

These figures are most interesting and pleasing—"Cupid in various disguises"—see extract from *The Queen* newspaper, page 4. If a set be required for mounting on brackets, or any other purpose, a suitable assortment of different costumes will be sent. The harlequin and columbine are specially characteristic.

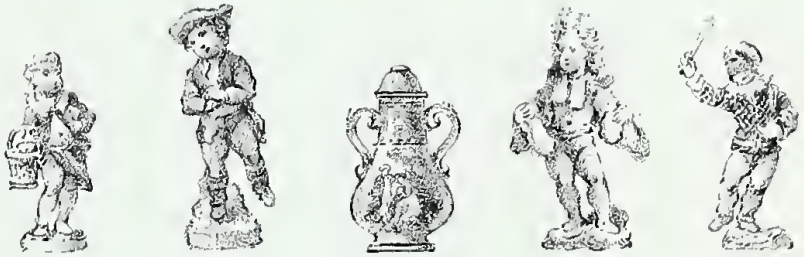
No. 13.—Berlin China FIGURES. These figures are in sets of twelve, representing the months of the year, or may be ordered singly. Height, 4 inches. Price, 8*s*.

No. 14.—Berlin China CUPIDS, similar to No. 12, but not so fine in quality of paste or detail. Height, 3 inches. Price, 4*s*. each.

No. 15.—Dresden "Watteau" URNS. Height, 3 inches. Price, 10*s*. the pair.

These pretty little vases are of fine form and good decoration, and very suitable for small cabinets.

A variety of other Models in Stock.



14 13 15 12 12

Samuel Litchfield, 28 & 30, Hanway Street, W.

No. 16.—Pair of VASES and Covers, beautifully decorated with wreaths of Forget-me-nots on white ground. The Covers are perforated, and surmounted by a canary on a twig. Height, 8½ inches. Price, £5 10*s.* the pair.

No. 17.—Pair of Flacon shape VASES, similar decorations. Height, 11 inches. Price, £3 15*s.* the pair.

No. 18.—TEA POT, similar decoration. Height, 4½ inches. Price, 35*s.*

CUPS and SAUCERS *en suite*, 12*s.* 6*d.*, 18*s.*, and 21*s.* each; Sucriers, 18*s.*; and Cream Ewers, 15*s.*, for forming complete *tête-à-tête* services.

A variety of other Models in Stock.

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Samuel Litchfield, 28 & 30 Hanway Street, W.

No. 19.—Dresden GROUP "Europa and the Bull." Height 8½
Price, £4 10*s*.

The subject of this Group taken from Ovid's Metamorphases, is beautifully illustrated. The bull is perfectly white, and the colouring of the nymphs' drapery is very delicate.

No. 20.—Pair of FIGURES (Kändler's), "Fruit and Cake Sellers." Finely modelled. See Plate 4. Height, 8 inches. Price, £3 15*s*. the pair.

A variety of other Models in Stock.

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Samuel Litchfield 28 & 30 Hanway Street W

No. 21.—Dresden GROUP, "Silenus." Height, 8½ inches. Price, £4 10*s*.

This Group, "Silenus accompanied by his Bacchants," is well rendered. Forms a very good pendant for "Europa" (No. 19).

No. 22.—Pair of Pastoral FIGURES (Kändler), with lace work, very delicate. Height, 7½ inches. Price, £4 4*s*. the pair.

See Note to Plate 4.

A variety of other Models in Stock.

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Samuel Litchfield. 28 & 30 Hanway Street W

No. 23.—Pair of Dresden GROUPS, "The Broken Bridge"—"The Broken Eggs." Height 10 inches. Price, £6 each.

These are companion Groups, and are very successful examples of expressive modelling. Cupid is hiding behind one of the figures, and therefore the whole subject does not appear in the illustration.

No. 24.—Dresden MUFF Figure. The dress is enriched with lace-work. Height, 8 inches. Price, £2 5s.

A variety of other Models in Stock.

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Samuel Litchfield, 28 & 30 Hanway Street, W.

No. 25.—Dresden GROUP, "Nymphs netting Tritons. Height, 12½ inches. Price, £6 10*s*.

This is a beautifully modelled and important Group. The flesh colour is very delicate.

No. 26.—Pair of Grotesque FIGURES, with Pitchers. Very suitable for holding bouquets. Height, 7 inches. Price, £4 the pair.

A variety of other Models in Stock.

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Samuel Litchfield. 28 & 30. Hanway Street. W.

No. 27.—Leaf-shaped INKSTAND, with two cups for ink, and shaped tray. Decorated with well executed subject after "Watteau," on white, pink, yellow, green, or blue ground. Diameter of tray, 9 inches. Price, £2 15*s*.

The white ground is perhaps most simple, and is always in Stock; but the other colours will occasion only a short delay.

No. 28.—Octagon-shaped INKSTAND, finely painted in colour, and twelve small views. Diameter of tray, 8 inches. Price, £2 10*s*.

No. 29.—Capo di Monte CUP, COVER, and SAUCER, either with "coral" or entwined twig handles. Mythological subjects in bas-relief Height, 5¾ inches. Price, £1 15*s*.

Cups and Saucers, Tea-pots, and Vases, of this fabric in large variety.

A variety of other Models in Stock.

Samuel Litchfield. 28 & 30, Hanway Street, W.

No. 30.—Pair of Dresden VASES. The form of this Vase is Louis XVI. The decoration is in compartments—subjects after Watteau, alternating with bouquets of flowers, on coloured ground—yellow, pink, pea-green, and blue; the compartments are divided by gilt scrolls. In two sizes. Height, 12 inches. Price, £8 8*s*. the pair. Height, 10 inches. Price, £5 10*s*. the pair.

No. 31.—Pair of Egg-form Tripod VASES, similar in decoration to No. 30. In two sizes, and different colours. Height 6¼ inches. Price, 40*s*. the pair. Height, 5½ inches. Price, 30*s*. the pair.

No. 32.—Berlin China PASTILE BURNERS, similar decoration to Nos. 30 and 31, in different colours. Height, 6½ inches. Price, 45*s*. the pair.

A variety of other Models in Stock.

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Samuel Litchfield. 28 & 30 Hanway St

No. 33.—Square-shape Dresden BOTTLE. Height, 8½ inches. Price, 50*s.* the pair.

Similar decoration to No. 30, in different colours.

Also, with sea views *à la* Chinois, on white ground. Price, 60*s.* the pair.

No. 34.—Double Gourd Dresden FLAGON. Watteau medallions on either side on coloured grounds, in two sizes, and different colours. Height, 8 inches. Price, 36*s.* the pair. Height, 5 inches. Price, 18*s.* the pair.

No. 35.—Berlin VASES, Ram's Head handles. Watteau medallions, on coloured grounds, different colours. Suitable for holding bouquets. Height, 7 inches. Price, 45*s.* the pair.

A variety of other Models in Stock.

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Samuel Litchfield, 28 & 30, Hanway Street, W.

No. 36.—Berlin China DESSERT SERVICE. Plates, 9½ inches diameter. Price, 10*s.* 6*d.* each. Compotiers, in two sizes. Price, 35*s.* and 21*s.* each. Or a Service, consisting of 12 Plates and 4 Compotiers, 2 of each size. Complete for £11 10*s.*

No. 37.—Berlin China DESSERT SERVICE. Plates, 9¾ inches diameter. Price, 12*s.* 6*d.* each. Compotiers. Price, 40*s.* each, and smaller, 25*s.* each. Or a Service of 12 Plates and 4 Compotiers, 2 of each size. Price, £13 10*s.*

No. 38.—Dresden DESSERT SERVICE. Plates, 9 inches diameter. Price, 12*s.* each. Leaf-shaped Dishes (flat). Price, 20*s.* each. Compotiers. Price, 40*s.* each. Or Service of 12 Plates, 4 leaf-shaped flat Dishes, and 2 raised Compotiers. Price, £15.

A variety of other Models in Stock.

36 37 38

Samuel Litchfield. 28 & 30. Hanway Street. W.

No. 39.—Berlin China VIOLET-HOLDER, prettily painted on white ground, edges gilt. Height, 4¾ inches. Price, 12*s.* 6*d.* each.

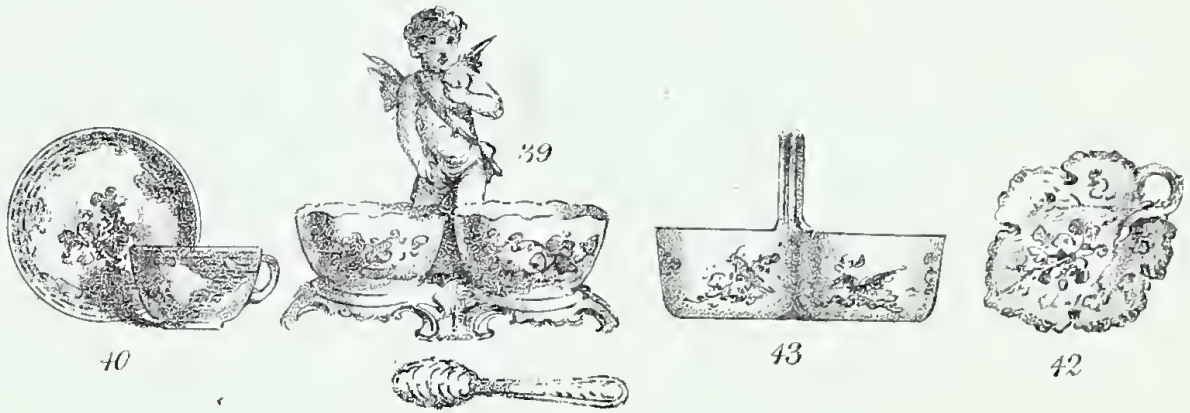
No. 40.—Small Toy CUP and SAUCER. Very pretty for miniature cabinets or little presents, in several different colours, and pretty "Watteau" and "Boucher" subjects. Diameter of Saucer 2½ inches. Price, 4*s.* each.

No. 41.—Dresden SPOONS, painted with pretty "Watteau" subject inside the bowl, and self colour on the reverse, will arrange well with Cups aud Saucers, Nos. 44 and 46. Price, 2*s.* 6*d.* each. Also large size for dessert. Price, 7*s.* 6*d.* each.

No. 42.—Dresden Leaf TRAY. Very suitable for ices or cigar ash, painted in flowers on white ground. Price, 2*s.* 6*d.* each. Or "Watteau" subjects and colours. Price, 5*s.* each.

No 43.—Dresden Twin SALT, designed for Continental use, for salt and pepper, or may be used as a saltseller or for cigar ash. Prettily painted in birds and butterflies, on white ground, gilt edges. Price, 3*s.* 6*d.* each.

A variety of other Models in Stock.



Samuel Litchfield, 28 & 30, Hanway Street, W.

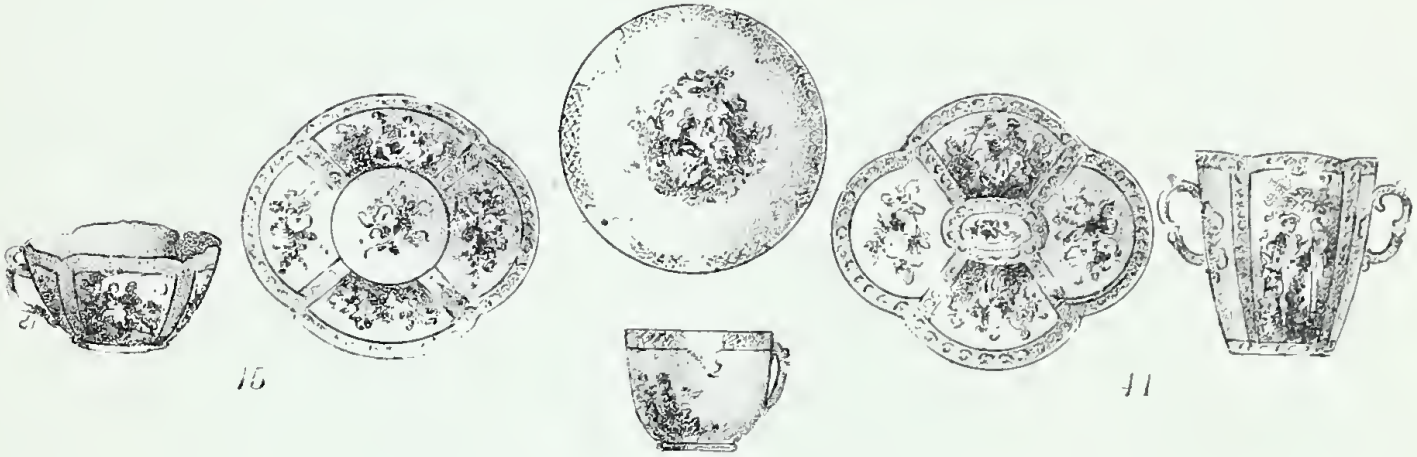
No. 44.—Dresden Two-handled CUP and SAUCER. The decoration is in compartment—Watteau subjects alternating with bouquets on coloured ground, and richly gilt. The colours are rose du Barry, pea green, pale blue, and yellow. Diameter of Saucer, 5½ inches; Height of Cup, 4½ inches. Price, 18*s.* each, or £5 the half-dozen.

This specimen makes a pretty present, or may be used in sets for after-dinner coffee.

No. 45.—Precisely similar CUP and SAUCER, but smaller. Suitable for afternoon tea. Diameter of Saucer, 5 inches. Price, 10*s.* 6*d.* each, or £2 15*s.* the half-dozen.

No. 46.—Small Watteau CUP and SAUCER. Painted with Watteau subjects, and the borders decorated with Mosaic work. Very pretty for after dinner coffee. Diameter of Saucer, 4¼ inches. Price, 7*s.* 6*d.* each, or £2 the half-dozen.

A variety of other Models in Stock.



15

46

41

Samuel Litchfield, 28 & 30 Hanway Street, W.

No. 47.—Dresden Long-necked BOTTLE. Very effective and well finished compartment decoration, and in different colours. Height, 13½ inches. Price, £5 10*s*. the pair.

No. 48.—Dresden Vase-CANDLESTICK. Subjects on white ground, relieved by gilt wreath, and the ram's heads coloured *au naturel*. Height, 9 inches. Price, £3 3*s*. the pair.

This pretty Vase has a reversible cover, forming either a completion of design of Vase, or a nozzle for Candlestick.

No. 49.—Small Berlin VASE. Subjects on white ground, relieved by pale pink and light apple-green scrolls. A mask on either side. Height, 6 inches. Price, 45*s*. the pair.

A variety of other Models in Stock.

48

49

47

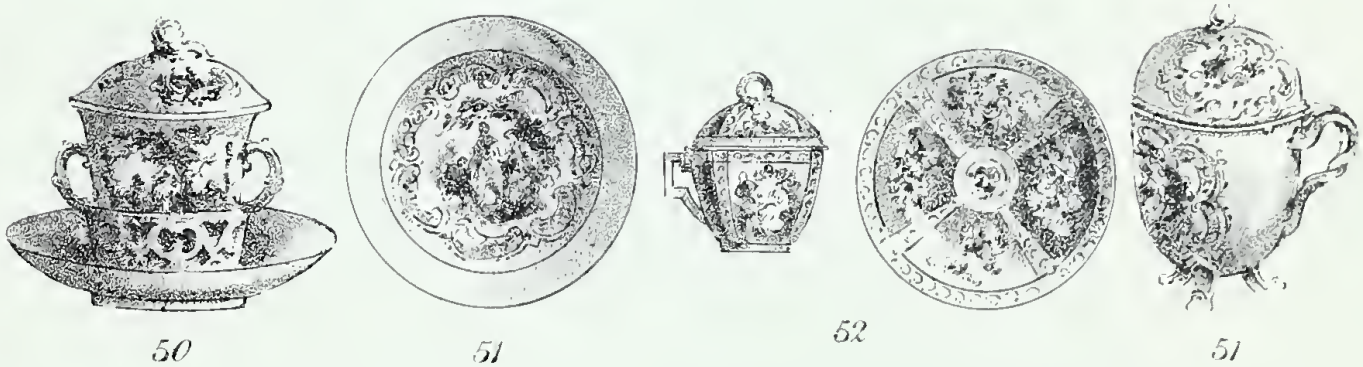
Samuel Litchfield, 28 & 30, Hanway Street, W.

No. 50.—Berlin CORDIAL CUP. The Saucer is ornamented by a pierced gallery or socket to receive the Cup—has a pretty effect, hunting scenes, on white ground, relieved by scrolls and gilding. Diameter of Saucer, 5½ inches. Price, **20***s*. each.

No. 51.—Dresden Egg-form CUP and SAUCER. "Watteau" subject in medallion, on coloured ground. Diameter of Saucer, 4½ inches; height of Cup, 3½ inches. Price, **21***s*. each.

No. 52.—Dresden CUP and SAUCER. Compartment decoration; very pretty for cabinets. Diameter of Saucer, 4¼ inches. Price, **10***s*. each.

A variety of other Models in Stock.



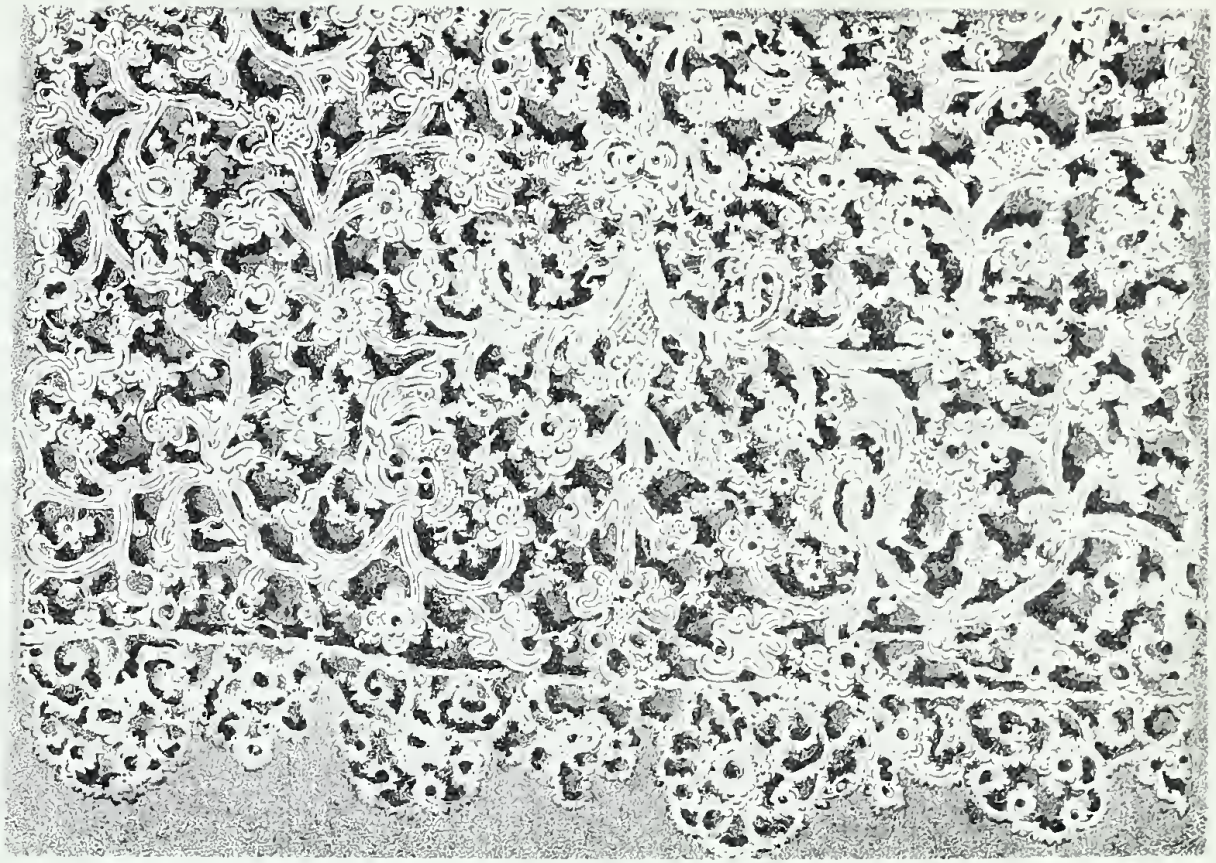
Samuel Litchfield, 28 & 30, Hanway Street, W.

No. 53.—Dresden China CHANDELIER. 6 Candles. The scroll work very delicately tinted and gilt, and the bouquets of flowers coloured *au naturel*, and beautifully modelled. Very elegant for boudoir or small drawing-room. Height, 30 inches; diameter, 24 inches. Price £21.

A variety of other Models in Stock.

Fig 53

The collection of fine Lace, of Crystale de Roche, and of silver enamel Bijouterie, has been found to involve a very considerable amount of capital, producing commercially an inadequate return. It is impracticable to illustrate these objects d'art, or publish any price list, but to connoisseurs who desire to add really fine specimens to their collections a rare opportunity is offered, as the whole of this collection, which has cost several thousand pounds, will be offered at cost price in order to realize and place the capital more advantageously. The accompanying illustration is of a Lace flounce—probably the finest specimen of Venice Point extant—purchased from an Italian palace, and forms part of this costly collection. Special terms would be quoted to the committees of museums or fine art clubs.



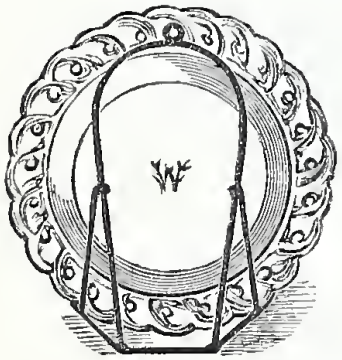
Samuel Pitchfield, 28 & 30, Hanway Street

PRICE LIST OF THE "SAFETY" CLIP.

SUPPLIED TO H.R.H. THE DUKE OF EDINBURGH; PRINCESS LOUISE, MARCHIONESS OF LORNE; H.R.H. PRINCE LEOPOLD.

The merits of these little Clips are their safety, unobtrusiveness, and simplicity: they show to advantage specimens that would pass unnoticed, and do much to promote the pretty arrangement of every collection.

A

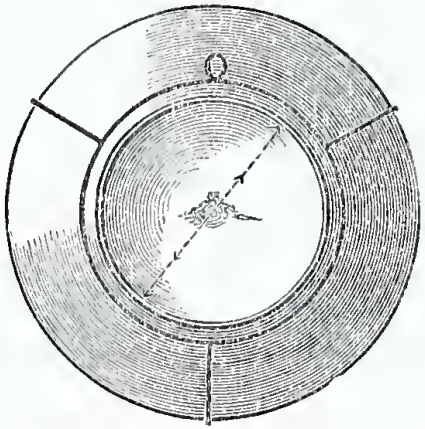


A.—This Clip is recommended for arranging plates or small dishes outside or inside cabinets. The sketch shews Clip as adapted to back of plate.

B

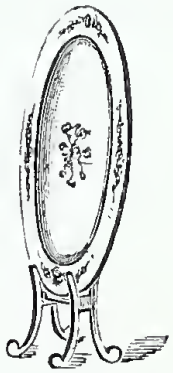
B.—When the smaller sizes of the above Clips are used for saucers these little Clips are desirable for the cups, to be so placed in front as to shew the decoration and also the mark of fabric underneath.

C



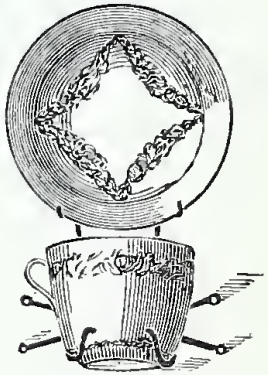
C.—These Clips will be found most useful for the wall decoration now in vogue; they are fixed as shewn in sketch on back of plate, and the three wire arms bent over and cut off, leaving just sufficient wire to bend down in front of plate to hold it securely.

D



D.—This stand is a special contrivance for elevating plates when arranged at the back of a cabinet.

E



E.—These Clips will shew to advantage a cup and saucer when it is desirable to make a different arrangement to that proposed in sketch B.

PRICE LIST.

	EACH.	PER DOZ.
A.—For large Plates and small Dishes	0 10	8 0
Ordinary sized Plates	0 8	7 0
Three smaller sizes assorted ...	—	4 6
B.—For Cups	—	3 0

	EACH.	PER DOZ.
C.—For Plates* (to hang on wall)	0 10	8 0
in two sizes	1 0	10 6
D.—For Plates	2 0	½-doz. 10 0
E.—For Cups and Saucers	1 6	doz. 13 6

* In ordering please send diameter of back ridge of Plate (see dotted line on sketch).

These prices include packing and carriage to any part of the kingdom. Orders, dozen or over, will be despatched in neat mill-board boxes.

A selection of 35 wires as follows:—**A.**—6 for Plates assorted, 12 for Saucers assorted; **B.**—6 for Cups; **C.**—6 for Plates (hanging); **D.**—1 stand for Plate; **E.**—4 for Cups and Saucers; including box and carriage, **20***s.*

P.O.O. made payable at Hanway Street Post Office, and stamps received up to 10*s.*

Extract from the "Morning Post," Nov. 24th, 1875.—"A special arrangement permits the sale here of the productions of the royal porcelain manufactory of Saxony, which are consigned direct from Meissen to Mr. Litchfield's warehouses. The most rare and costly specimens of extinct factories are enshrined in nooks, suitably arranged to suit the most fastidious collector. Other examples are suitably arranged in the marqueterie cabinets, on ebony tables, classic tripods, grotesque *étagères*, and the carved *buffets* which here find a resting-place, and occupy no less than eight well-appointed show-rooms."

Extract from the "Court Journal," Dec. 4th, 1875.—"The collection looks as if it had been made from scores of art exhibitions, so well chosen and varied is it. Italy has contributed her bold wood carvings, her curious potteries, and some of the most delicate lace that ever ornamented the sacerdotal robe."

Extract from "John Bull," Dec. 18th, 1875.—"Mr. Samuel Litchfield, whose fine art galleries in Hanway-street are so well known, has invented a clip or stand, which must be invaluable to collectors of rare china. By this simple and ingenious arragement, specimens, that might otherwise pass unnoticed, are shown to advantage, and there is, moreover, the great advantage of safety."

ART FURNITURE.

The importation of antique marqueterie and carving has always been one of the leading branches of my business, and a large assortment of really fine pieces, personally collected on the Continent, are always for sale at moderate prices.

A highly competent staff of workmen is also kept exclusively for the manufacture of Art Furniture to any design which shall be approved, also for restorations of old marqueterie, and estimates will be rendered when desired. For correspondents the following List may be useful, and photographs or sketches of any articles desired will be sent post free.

Old Marqueterie Cabinets, for shewing China. From £10 to £40.

Cabinets for decoration only,—without glass—in all sizes, and of all periods and designs From £5 to £500.

Elegantly carved and marqueterie Tripod Lamp, or Vase stands. £4 to £60 per pair.

Mirrors, carved and gilt, elaborately carved in dark woods, also Majolica, China, and Buhl. £2 10s. to £50.

Marqueterie, Chippendale, satin-wood, and carved Tables, in all sizes. Suitable for Five o'Clock Tea, or for Card, Console, or Centre Tables. From £2 to £30.

Chippendale and Marqueterie Chairs. Also carved Chairs for halls, singly or in sets. £1 5s. to £5 each.

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19, Green Street, Leicester Square.

These branches are recent additions to my old established business, and are placed under the management of my second son, Thomas Litchfield, who completed a long engagement with Messrs. Gillow, of Oxford Street, the eminent decorators. The recent vast improvement in our own and foreign manufacture of Art fabrics, is a great advantage to those who desire to furnish elegantly, and yet inexpensively; and before giving their orders elsewhere, I would respectfully ask an inspection of some new patterns of fabrics specially consigned by the manufacturers.

Estimates and drawings for every class of Decoration and Upholstery will be submitted free of charge, and where—as in the case of carpets, bed-room furniture, and ironmongery—our space does not admit of a display, an introduction will be arranged to the best and largest wholesale manufacturers, where every facility for choice is afforded, and as we receive in these cases a small commission from the vendors, no charge will be made to the purchaser.

All communications concerning this department should be addressed—

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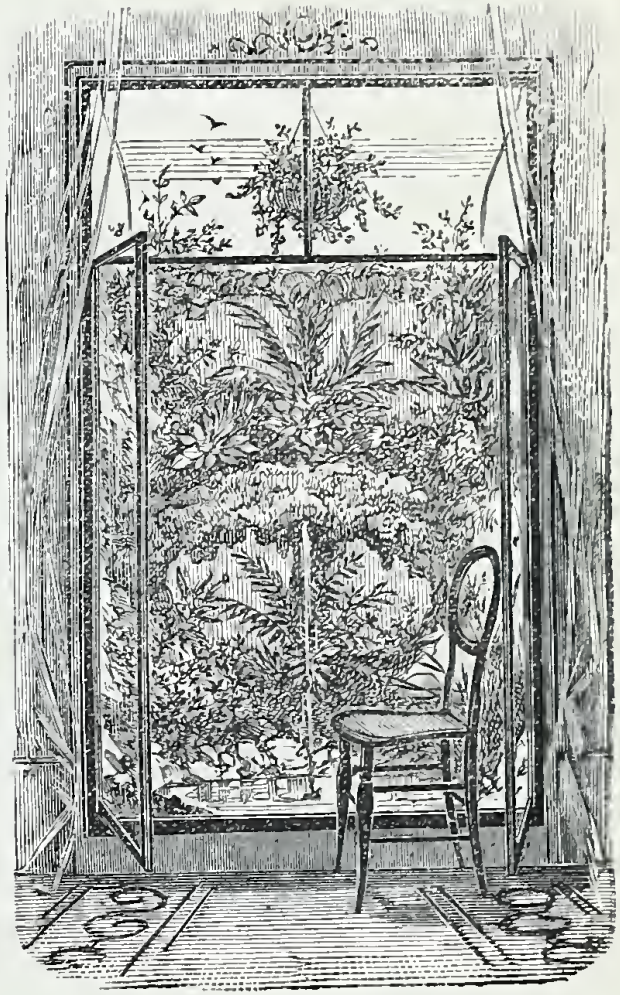

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